Sets in Order

25¢

The Magazine of SQUARE DANCING

JULY, 1956 VOL. VIII NO. 7

BANFF

AUGUST 27

TOTEMLAND

AUGUST 20

INSTITUTES IN CANADA
SEE PAGE 18



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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

. . . When you get the chance and there is a little space in Sets, would you mind stating that I would like to trade tapes with anyone, anywhere? Strange as it might seem, I have cut my correspondence to tapes almost entirely. But would like to have a few more throughout the country and world because I have the time now and really get a great wollop out of it . . .

Dave Davenport
6841—32nd Ave., N. E.,
Seattle, Wash.

Dear Editor:

In your editorial in the May issue you deplore the lack of interest among the school pupils. Here in our village of Zilwaukee, a suburb of Saginaw, this past year we have had 185 out of an enrollment of 300 dancing at least once a month. The School Board, the Township Recreation Board and the parents have all been behind the project.

The program has been under the direction of Mr. and Mrs. John Jarema and Mrs. Delavan with a small amount of help from me. My one comment is that Zilwaukee is a square dance town! . . .

Fred Delavan
Saginaw, Mich.

Dear Editor:

. . . For your information, square dancing is growing by leaps and bounds here in Germany. We have a very fine "Boots and Ruffles" club organized here at Hamstein Air Base. We will keep you posted.

Capt. Fred W. Staeben
APO, New York City

(Continued on next page)

All year long, we've been saying—"See you in San Diego!" NOW, we'll be saying — "Meet Me in St. Louis!"

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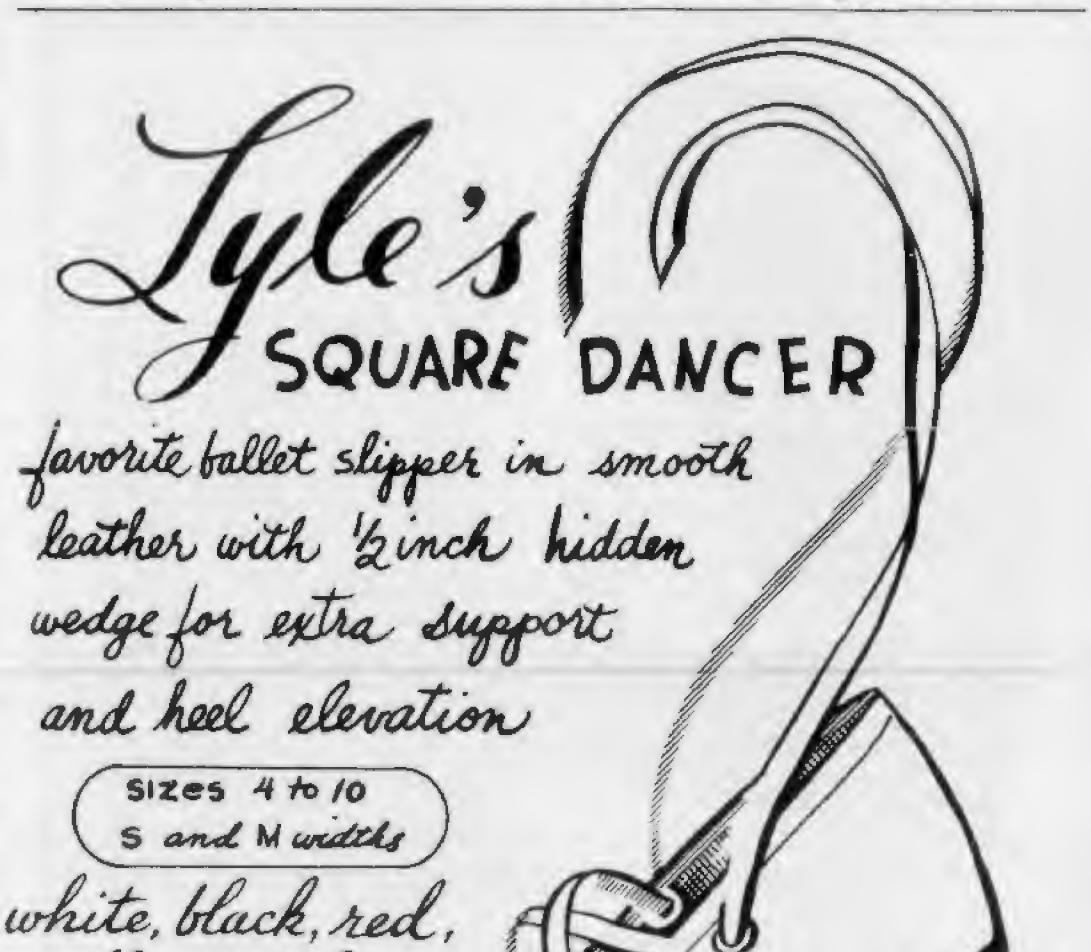
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Square Dance Square

Summerland, 2, California

Letters—Continued

Dear Editor:

Perhaps I am being a bit naive but in the past several years Sets in Order has devoted some pages to phrasing square dance calls plus calling to music and yet, for the most part, the dances published cannot be phrased as they are written.

Yet, each round dance is printed with the very exact counts for each and every figure.

When are we to dance to musical phrasing rather than to the beating of a couple of rocks? When are the callers going to realize that each and every figure in square dancing DOES have a definite number of counts and that nobody has the liberty to change them? If a figure is to take FOUR counts rather than EIGHT why not change the terminology?

Don't you think it is about time that the callers started beating out the correct counts rather than beating their gums to death?

Ed Durlacher
Freeport, L. I., N. Y.

Dear Editor:

Just in case you didn't know, the square, "There She Is" (S.I.O., May, 1956) on page 16 was composed by our own Luke Raley of San Leandro. He's the boy who really turns out some nice ones and we think he's tops.

Ruth Graham
Castro Valley, Calif.

Dear Editor:

. . . We were immensely pleased
with the way our article (Far-From-Perfect Roundancer, S.I.O., May, 1956)
appeared. It was "right smart-looking"!
Nothing . . .
but NOTHING
gladdens the heart of a writer
more than to see
his comatose prose
come alive so effectively in print.
We've had many compliments on it.
Seems as if everyone
enjoys a good chuckle!
And if the time ever comes
that we don't,
w - e - l - l ,
May the sands of our desert grow cold!
And the soles of our dancing shoes
crumble and rot!

Helen Wiegmink
Tucson, Ariz.

Sets in Order

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and for the general enjoyment of all.

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Editions: Regular, Callers ★
California ★★ California Callers ★★★

AS I SEE IT . . . *by Bob Osgood*

HEY, leave us not rush things! A problem exists in several areas across the country that has grown from an entirely innocent and unselfish beginning. In order to combat dwindling memberships, square dance clubs have tried many plans for bringing in replacements and, failing, have in some instances sponsored their own beginner classes.

The idea is basically sound. A hall is located, a date set and the services of a caller-teacher are procured. With all the club members working like little beavers a class of maybe 10 to 12 sets is finally recruited.

Now, up to here the picture is a normal one. However, let's not forget the purpose of this "Special" Class and the admonition given the caller: "We need new members right now so get these folks so they can dance with us in 15 weeks!"

The caller, tied down to a definite assignment, starts in. There's no time for rounds or mixers or for the little gimmicks, simple stunts and gags which make the learning fun. This bunch of newcomes must—in a few weeks—be dancing as well as the club members who have been dancing an average of five years. It isn't impossible, but it does present many problems.

With constant pushing, drilling on the basics, the class finally finishes its 15 weeks. What's left of it, that is, for some surely fell by the wayside, confused and unwilling to work so hard to have what they were told would be fun. Maybe 6 squares of the original 12 finish.

Whambo! The newcomers are dumped into the now prosperous and full-sized "advanced" club. But here's where their work really begins. The pressure of knowing they must keep up with old-timers gets to be much too much and this too, takes its toll. Of the drop-outs from the original 12 squares were asked why, they might answer: "Well, we tried square dancing. Now we'll try something less demanding."

One of the happiest stages in the life of a square dancer is his "childhood" or learning period. Rather than all this "push"—perhaps a few of those clubs with membership problems could do well to "slow down" a bit and experience this "growing up" in Square Dancing—all over again.

Sincerely,

Bob Osgood

Square Dance Expansion All Over the World Proves

You Can't Keep A Good Thing Down!

"Allez vers la droite complet . . ."
"Gehen Sie rund nach den recht . . ."
"Circle to the right, old boy . . ."

It doesn't matter how you say it. Somebody, somewhere in the world, is ready to obey that call in French, in German, or even in British English. That's the way square dancing has traveled and grown and brought more people into that magically universal realm of square dance fun which we enjoy in this country in such large measure.

Square dancing within our country's boundaries has shown an upswing just within the last year, beginner classes bursting their seams in fresh areas, old-timers coming back into the activity, new ideas being thrown into the churning caldron, a whole new generation of young people dancing.

Nor do our borders confine the square dancing fun. Largely thru the efforts of enthusiastic square dancers in our Armed Forces and those who have gone overseas with industry, square dancing has sparked universally into a bright and steady glow. Lots of people, hard work, right circumstances, have contributed to this world-wide progress, and on these pages we tell you about a few people and instances.

As one of the many top-notch square dance events to take place in England, on March 16 the Officers' Square Dance Club at East Kirkby, Lincolnshire, chartered a bus and traveled 150 miles to Mildenhall to square dance with the officers there. The dance was attended by over 20 squares, 5 of which consisted of British Royal Air Force Officers. Sgt. Cal Golden, caller for the East Kirkby club; and Major "Moose" Holland, formerly with Pappy Shaw's demonstration group and now caller for the Mildenhall club, shared the evening program.

High ranking U.S. Air Force Officers are helping to promote square dancing in England and this dance was based on the idea of helping to foster better Anglo-American relations. It has been agreed by both the English and Americans that square dancing fills the bill in this respect better than any other type of activity.

Ah! Paris! There, Major J. E. (Joe) O'Leary of SHAPE, is calling the squares for groups composed mostly of service personnel. Recently one of Joe's clubs invited the Scottish dancers led by Major Alex Gray of the British Army to dance, and the combined party resulted in about 120 Scottish-Square Dancers. Alex "directed" a few Scottish reels and Joe called the

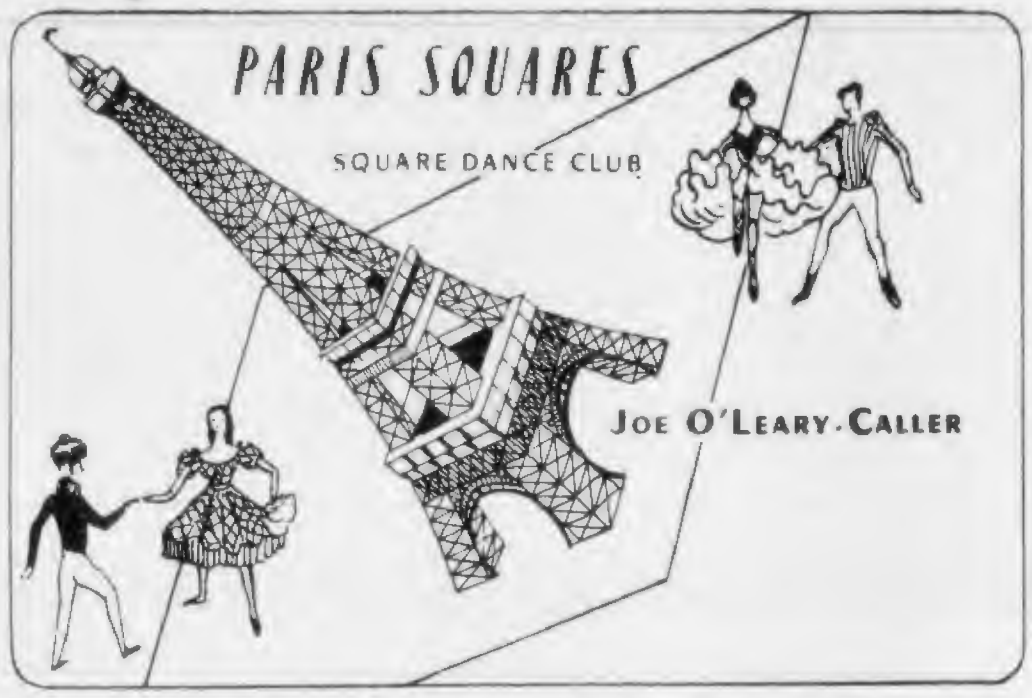
England. High ranking officers help to promote square dancing in England. Here a group of officers from East Kirkby and their wives are about to board a bus to visit another group of square dancers in Mildenhall.
Official USAF Photo

France. Major J. E. "Joe" O'Leary of SHAPE, who calls squares in Paris, shown with his taw.





squares. Everyone had a good time and some of the Scottish dancers plan to join Joe's beginner square dance class next fall.



France. Membership card to the Paris Squares, Joe O'Leary's club.

In Australia there are many fine callers who are consistently busy providing square dancing fun. Dallas' Joe Lewis, with his two visits there, stimulated the interest and among the callers inspired to learn the American style was Vince Spillane. Vince came by the calling urge naturally, his father having been an Old Time dancer. Vince teaches, has called for large affairs, for broadcasts, and has a demonstration team called the Circle Eights.



Australia. Vince Spillane, a busy caller in Manly.

Melbourne's annual spring festival, called Moomba (no relative of Mambo) this year included square and round dancing in an elaborate program also featuring ballet, golf, motorcycle racing, etc., square dancing now being accepted as part of the national scene.

So it goes. Square dancing is catching on and growing also in Germany, Belgium, the Netherlands, Mexico, South America, the West Indies, New Zealand, Peru, the Philippines, Hawaii, etc., etc., etc. We haven't heard that African tribal drums are beating out hoedowns as yet, but we expect to, any time!

You can look for a spurt in Indonesia soon, as during the recent visit of President Sukarno of that country to Washington, D. C., his Embassy staff there decided that square dancing would be a particularly good American activity to show him. Pat Paterick of Arlington, Va., was contacted to teach and present a group of the Embassy staff in western square dances. As most of them had a perfect knowledge of English, they were soon dancing like veterans. At the President's reception on May 17, after he had been formally presented, he called Pat over. He was attracted by Pat's western attire, and while cameras of the national services clicked away, the President touched the fringe on Pat's shirt, found that it was part of a typical caller's costume.

President Sukarno, who speaks perfect English, is a promoter of dancing in his country and is very fond of western dances. His face lighted and he clapped his hands to the beat of the hoedown as square dancers promenaded out on the floor. His remarks to the group in general were that he enjoyed the exhibition and that it looked like they were having so much fun.

There seems no limit to this hobby of ours. Not oceans nor language nor the complexities of world problems can stop its expanding. Here we have only skimmed the surface of what is taking place all over the world by bringing you these reports.



Caller Paterick of Virginia and President Sukarno of Indonesia.

TWO TIMIN' GAL

By Bob Page

Record: Sunny Hills, #AC 109-S-O (Glen Story calling), #AC 110-S-O (Instrumental)
Introduction: You are just a Two Timin' Gal—And you keep on breakin' my heart.
Opener, Middle Break and Closer:
All around your corner see-saw your taw
Gents star right, turn that star round the hall
Partner left hand, corner by the right
Partner left an allemande thar
Gents to the middle with a right hand star
Back right up and then you throw in the clutch
Twice around, skip your girl she ain't so much
Allemande the corner Jane, promenade down lover's lane
'Cause she's just a Two Timin' Gal.
Substitute for Ending:
Allemande the corner Miss, promenade and steal a kiss
For she's your Two Timin', She's a Two Timin', She's your Two Timin' Gal.
Figure:
Head couples forward come back to your home
Cross trail around just one and into the middle you roam
Box the gnat, do-sa-do, once around you know
Pass thru a left hand swing, heads star right to your corners go
Allemande your corner, Pass your own maid
Swing with the next and then you promenade
She's (a cutie pie), a Two Timin' Gal, And she just keeps rollin' those eyes.
Sequence: Intro, Opener, Figure for heads, Repeat figure for heads, Middle break (Opener), for sides, Repeat figure for sides, Closer (Opener).

YAK, YAK

By Luke Raley, San Leandro, Calif.

Well all four ladies chain across
Turn 'em boys and don't get lost
Head couples center and back with you
Forward again with a right and left thru
Cross trail thru and split the land
Behind the sides you stand
Forward eight and back that way
All four couples a half sashay
The inside four box the gnat
Do a right and left thru the other way back
Turn your gal and pass thru
Then a right and left thru with the outside two
The inside arch and the outside under
A right and left thru and you go like thunder
Turn your gal and pass thru
Do a right and left thru with the outside two
Turn your gal and cross trail thru
Find your corner, left allemande
Partner right, a right and left grand.

The SILVER SPUR AWARD

FULFILLING its project of honoring outstanding individuals in the field of square dancing, the Sets in Order Foundation presented a Silver Spur Award to Howard Thornton who, with a group of over 200 Oklahomans, attended the Fifth National Square Dance Convention in San Diego, June 22, 23 and 24.

The presentation was made on Friday night at the special Oklahoma banquet held in the War Veterans Memorial Building. A transcript of the presentation appears on this page.



The Silver Spur

To HOWARD THORNTON
of Midwest City, Oklahoma

TO YOU — for your spark, your tireless energy and leadership which helped to inspire a great State to advance the happy cause of American Square Dancing — goes the Silver Spur, Sets In Order Foundation's Award for Achievement in the Square Dancing activity.

As an enthusiast promoting his hobby for others to enjoy — as past president of the Great Square Dance Federation of your State — as General Chairman of the jubilantly successful Fourth National Square Dance Convention — and most recently, as Chairman of the Oklahoma Cavalcade which wended its dancing way across country to this Fifth National Convention — you have truly won your Spur.



It is only fitting that we pay tribute to you for the many unselfish hours that have gone into your inspired contribution to Square Dancing. By honoring your dedicated attitude, we also honor your State Federation and the countless men and women who work willingly and continuously so that we all may gain a sense of joy in the dance.

THE SETS IN ORDER FOUNDATION
speaking for
THE SQUARE DANCERS OF AMERICA



Living pictures! Recognize these poses? If any of you are fortunate enough to be possessors of Frank Grundeen's Cartoon Book "Here's to Square Dancing" you will remember that the couple on the left is depicted "Going to the Dance"; on the right, "Coming from the Dance." Familiar? Models are Ev and Don Shiffler. The occasion is the Beaux Ball of the Beverly Hill Billies of Brentwood, Calif.

Photos by Ross Reeder



The SQUARE DANCE PICTURE



Cuties, eh? These tiny dancers comprise the youngest square of the Lamar Miniature Dudes and Dames of Lamar, Colorado. They, along with a group of other dancers from 4 to 16, under the direction of Mrs. J. B. Spencer, have performed yearly for benefits and at the Colorado State Fair.



Pretty, isn't it? This is the Grand March which opened festivities at the Square Dance Jamboree in Penticton, B. C., Canada, last year. This year the Third Annual such will be held August 16-17-18, and note that dancing is done on a board floor in a beautiful outdoor setting.

Photo by W. Cunningham

IDEA CORRAL *presents:*

AN ORIENTAL PARTY



SO MANY of you have requested ideas for doing "theme parties" that we're happy to bring you one this month—the "Oriental Party." Source of our information is that live-wire group, the Awa Wego Club of Tulare, California. Trudy and Larry Hubbs and their committee cohorts transformed Tulare Women's Club into an Oriental garden and the whole feeling of the square dance evening took on a lustrous Far Eastern glow.

This party was originally inspired by an article in Sets in Order for January, 1953, called, "Huan Ying," by Margo Findlay. Huan Ying is Chinese for, "It gives me the greatest of pleasure to welcome you into our midst," mighty appropriate since hospitality is the square dancers' keynote.

DECORATIONS

The entrance hall of the club was banked with greenery studded by colorful real flowers. Dancers entered the club room over a miniature bridge with magnolia blossoms floating in a "pool" beneath, and as she entered, each lady was given a Chinese fan. From the center of the hall hung a large bamboo bird cage housing a bright artificial bird and out from this were strung lighted Japanese lanterns and other gay ornaments. Over the fireplace was a six-foot fan with the words, "Huan Ying" arranged over it (see picture at the top of the page). Around the room were cherry blossom trees (fake, but they looked very real!), Chinese mats, pictures, flower arrangements, fans, with vari-colored paper butterflies everywhere. On stage was a huge cherry blossom tree, a gold century plant, and black Chinese letters scattered over the curtain.



Hunter Crosby, caller for Awa Wego, and his wife, Jeri make very acceptable "Orientals."

REFRESHMENTS AND TABLE DECOR

Refreshments consisted of fried rice, shrimp, tea and fortune cookies, and everyone was given chopsticks to eat with. Extra slips of paper were inserted into some of the fortune cookies to go to door prize winners. Each person was allowed to keep his teacup as a souvenir. Tables were covered with Chinese mats, and down the centers of the tables were cherry blossoms, small parasols and miniature "volcanoes" puffing incense.

COSTUMES

Costumes ranged from extremely lush Oriental satins to wild Hawaiian shirts and "beachcomber" pants. Some of the girls did their hair in authentic Japanese style and wore jewelled pins and flowers. Almost 100% of the dancers appeared in some attempt at a costume and this attitude of participation added greatly to the success of the affair.

PITFALLS

Awa Wego Club is most fortunate in having a nucleus of enthusiastic couples *willing* to work at their theme parties. It *is* extra work to put on a party of such magnitude, *but* if it isn't done too often, it can add immeasurably to the interest of club dances. Be sure, when you plan a theme party, that you investigate thoroly not only the capabilities of your members (and you'll be surprised what talents you find when you scratch the surface of a square dance club), but their willingness to take on extra work for a "theme" evening.

Finances, too, must be considered in such a project, and sources upon which to draw. Look around you. Maybe some particular thing your town or area is famous for will lend itself to a "theme square dance." Then buckle down and prepare for an evening of outstanding fun.

CALLER Round-Up

A nod to a half-dozen callers from around the country who are doing fine jobs for square dancing in each of their respective areas.

HOWIE BERNARD (below) of Milwaukee, Wisc., is the industrious editor of Fiddle and Squares, the Wisconsin Square Dance Magazine, as well as being a caller and teacher of rounds with his wife, Hildegard. He has recently compiled a list of "14 Fundamentals of Square Dancing" and "Round Dance Terminology," which are available thru the publication.





BILL THOMPSON (above) of Mandan, North Dakota, sashayed from Casper, Wyoming, to Mandan, where he has a full schedule of square and round dance classes and clubs all over the place. Bill is a member of the Square Dance Assn. of Southwest Wyoming, and Veep of the Association of North Dakota.



HAROLD BAUSCH (above) of Leigh, Nebr., is by day a postal clerk and by night a square dance caller. He specializes in singing calls and is kept constantly busy calling for club dances as well as for Jamborees. He popularized, "Open Up Your Heart" in Nebraska before it was recorded. His wife, Lill, is his right arm when it comes to teaching the rounds.



JOE CURTIS (above) is now a resident of Jackson, Tenn., where he moved when he retired after 32 years as an accountant in Oklahoma City. Joe is well-remembered for the teen-age exhibition group he took to the Dallas Convention in 1954, and has been a teacher and caller for the past 13 years. He spends his time in Jackson trying to reach the most people with the square dance activity. His taw, Ruth, helps him in teaching the couple dances.



ED WEDDLE (above) of Salina, Kansas, is a second generation caller, since Pop called squares when Ed was a youngster. He started teaching small groups in basements in 1948 as a hobby and is identified largely with the growth of square dancing in Salina. He teaches at country clubs, army posts, youth groups, churches, and city recreation groups. He has held many official positions in the local callers' and dancers' associations and does a lot of club calling regularly.

—Photo by Chad Akers Studio

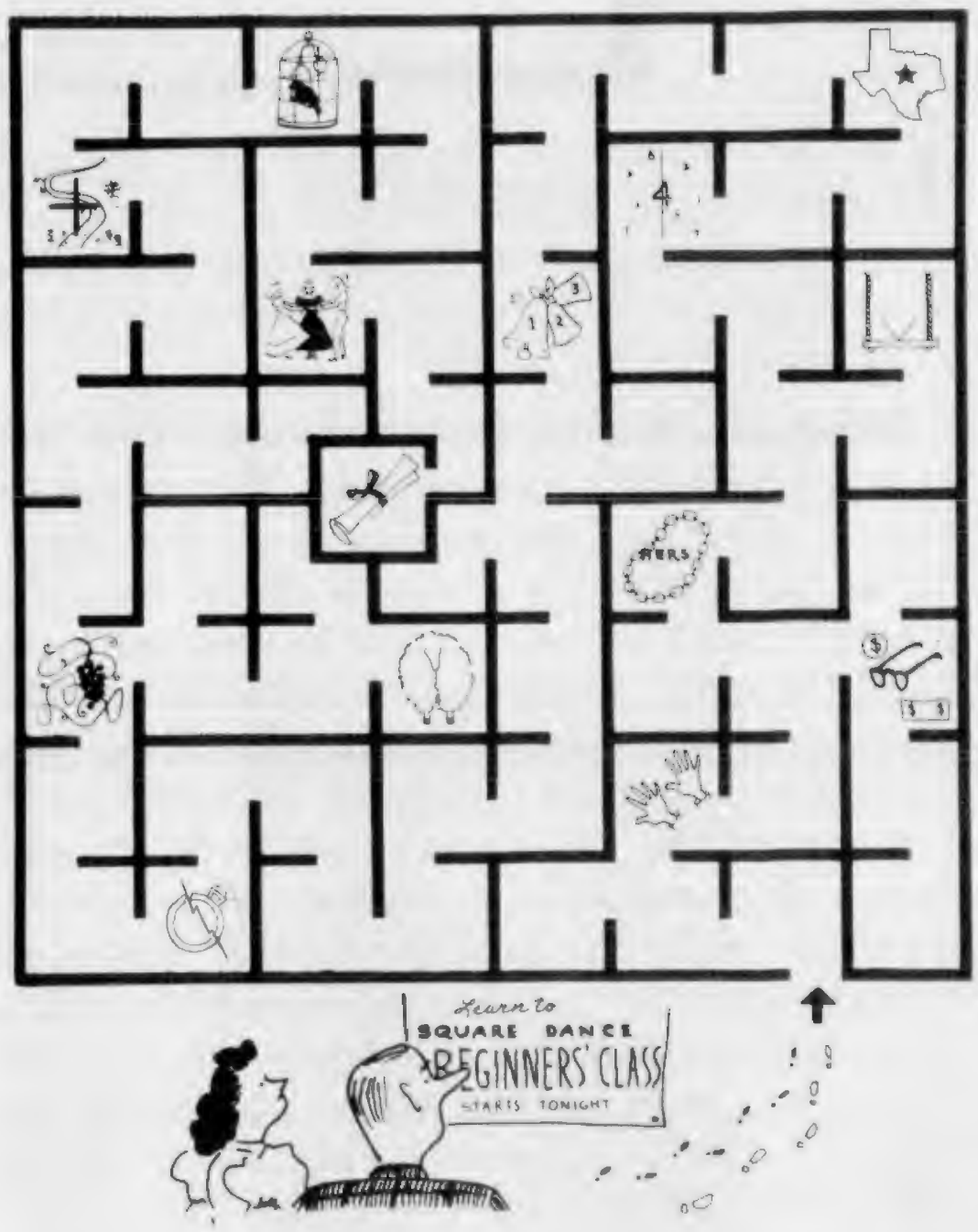
Novel Cover Gives Challenge to Puzzle Fans . . .

THE November, 1955, issue of Footnotes, magazine of the Square and Folk Dance Federation of Washington, bore one of the most intriguing covers we've seen in a long time. We are reprinting it herewith to delight and puzzle you, too. It has taken us all this time to figure out, with some help, what the figures in the maze represent! Good luck!

Marion Alloway, Footnotes publication manager, conceived the idea of the maze-cover, and Elinor McGinty did the art work. Both gals had ideas thrown at them by their respective families and finally came up with this finished article. You work at it awhile and somewhere on this page we'll divulge the answers!

Footnotes is a 6-year-old publication, with J. Tremaine McGinty as managing editor, and Owen Alloway as assistant. It is self-supporting, by subscriptions, but a non-profit deal, all work being done by volunteers. In the editorial spot for the first 4 years was Allen Potter, and McGinty has been at it for 2 years. Editor and treasurer are appointed by the Federation; the rest just "fall into it," they tell us.

The state Federation is divided into territories and each has his own correspondent who contributes to the Evergreen Roundup of local gossip. Main function of the magazine is to dispense news and information, thus helping to hold the interest of the members. In this case, another function was to tickle the imaginations with the cover-maze.



The answers. Of course, it's easy when you know . . . !

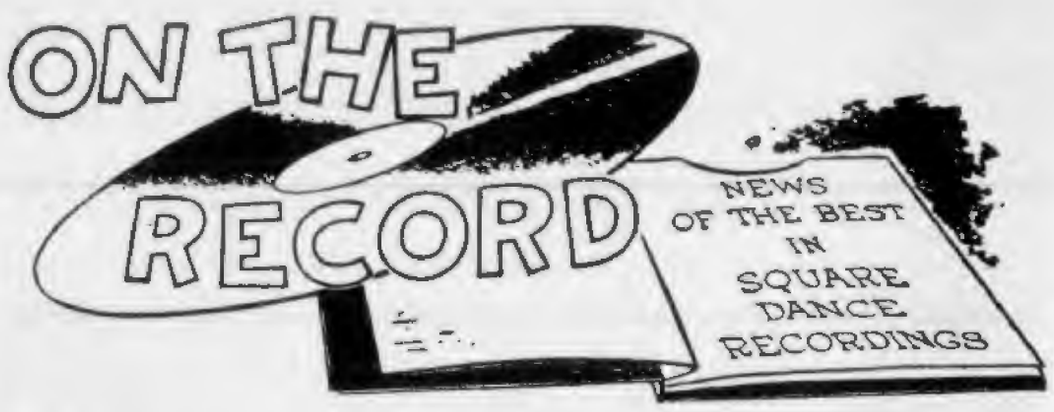
Birdie in the Cage, Texas Star, Cross Trail, Four in Line, Around Just One, Waltz of the Bells, Corner Swing, Diploma, Ladies' Chain, Grapevine Twist, Ewe Turn Back, Do Si Do (Ha!), Two Left Hands That Beginners Start Out With, and Split the Ring. How many did *you* guess?

THE NEXT ONE AT ST. LOUIS

The Fifth National Square Dance Convention is now over — the stories and pictures of this great square dancing event will appear in the August issue of Sets in Order.

According to the custom followed in the past, it is now proper to make the official announcement of the hosts for 1957 Sixth National Square Dance Convention. These will be the square dancers of St. Louis, Missouri. The dates will be June 13 through 15, 1957. The home of the Convention will be Kiel Auditorium Convention Hall, one of the most completely equipped and appropriate structures ever to host as important a square dancing event. General Chairman of the 1957 Convention will be Art Lowell.

Watch the pages of Sets in Order during the next year for important information and stories regarding this big event and plan right now on being present when the sets are called to order.



THESE occasional "On the Record" columns certainly put us way behind in keeping current with the many outstanding records in the square and round dancing field. Here are a few we want to catch up with.

Windsor. "Happy Hour" records. This is a new field for Windsor records. The initial release is four separate packages in the School Series. Considerable research went into this special project which was worked out primarily to fill the needs of the Los Angeles City schools. The packages, numbered III, IV, V, VI, get increasingly intricate and are designed to fit the capabilities of various age levels of children. The music and rhythm is excellently handled and the project should prove extremely valuable to school teachers everywhere. Dances contained in the four records are: *III*: Shoo Fly, Seven Steps, Yankee Doodle, El Molino; *IV*: Bingo, Gustaf's Skoal, La Costilla, The Hitch Hiker; *V*: Circassian Circle, Pop Goes the Weasel, Red River Valley, Teton Mountain Stomp; *VI*: Sicilian Circle; Chihuahua, All-American Promenade, Dance of the Bells. Instructions come with the record.

Sunny Hills. "Flim Flam" and "Side by Side"—two patter originals with the clear rhythmic calling of Jim York. Extremely clear, good challenging dances with music by Jack Barbour and the Rhythm Rustlers. *"Blue Mountain Rag"* and *"Roanoke Hoedown"*—two excellent square dance hoedowns played in a subtle solid rhythm. Excellent balance of music.

MacGregor. "Charming Little Widow" and "Jelly Bean." Jonesy does the calling on this pair—the first being an original, the second having slight variations on the original Old Timer release. Same tunes with music only by Frank Messina and the Mavericks in a comfortable "not too high" key. MacGregor accompaniment records are offering a good challenge to callers just getting used to the accompaniment-only music found on many singing call records. On two of "Jelly Bean's" seven choruses the orchestra "takes off" but is still easy to follow.

LOOKS at BOOKS

"The Contra Dance Book," Holden, Kaltman, *Kulbitsky. Published Newark, New Jersey, by American Squares, 1956.* Here, undoubtedly, is one of the most complete collections of contra dance material available at the present time. The work represents years of research and is very clearly written and interestingly diagrammed. The volume contains historical notes and variations for some 100 contras and progressive circle dances. It gives special teaching and calling instructions by Rickey Holden. The square dance caller and teacher, whether completely "sold" on this phase of the American dance picture or not, will benefit by the great wealth of background material furnished, a very thorough bibliography being included.

"Developing the Creative Square Dance Caller" by Dr. Ralph A. Piper, Professor of Physical Education, University of Minnesota, and Zora Piper, Assistant Professor of Physical Education, Illinois State Normal University. A helpful guide to the teacher and caller, this 155 page book covers a great deal of material. Chapters include singing calls, contras, and various types of square dances. The authors suggest methods of editing and typing composed dances and offer suggestions in creating new dance material.

"New England Contra Workshop Notes"—A Collection of Contra Dance Material Presented at the Eighth Annual Festival Square and Folk Dance Federation of Washington at Seattle, May 25, 26, 27, 1956. Published by "Kontra Korners," Portland, Oregon. Here's a good example of the type of printed notes that can be turned out by an organization to increase the value of important workshops. Three fine articles introducing contras precede the dance notes. A helpful contra glossary explains the important fundamentals in this style of dancing. Only a handful of actual dance figures are described, but the overall importance of having clear and carefully written notes to take home after the workshop is finished makes this little booklet worthy of a very favorable review.

The SQUARE OF THE MONTH



JACK RILEY

Photo by Orde

BEYOND THE BLUE

Originated by Jack N. Riley

Record: Aqua No. 109.

Opener, Break and Closer:

Honors to your partner and to your corners all,
Join your hands and circle to the left, go once around the hall,
When you get through circling she's going to swing with you,
Swing BEYOND THE BLUE.
Walk all around your corner girl, come back behind your own,
Seesaw around your right hand lady, come back and swing at home,
When you get through swinging gents star left around the square,
Meet your pretty little gal standing there.

Figure:

All four couples promenade, just half around you go,
Gents star right the gals move on, at home you dopaso,
Partners left and corners right and on back home with you,
Swing BEYOND THE BLUE.
Allemande left your corner now allemande right your own,
Dosey 'round your corner girl come back and stand at home,
All four ladies lead to the right and swing that gent around,
Swing BEYOND THE BLUE.

Sequence:

Opener, Figure Twice, Break
Figure Twice, Closer
(For the closer, reverse the Break using the last 4 lines first and the first 4 lines last.)

CALLER OF THE MONTH

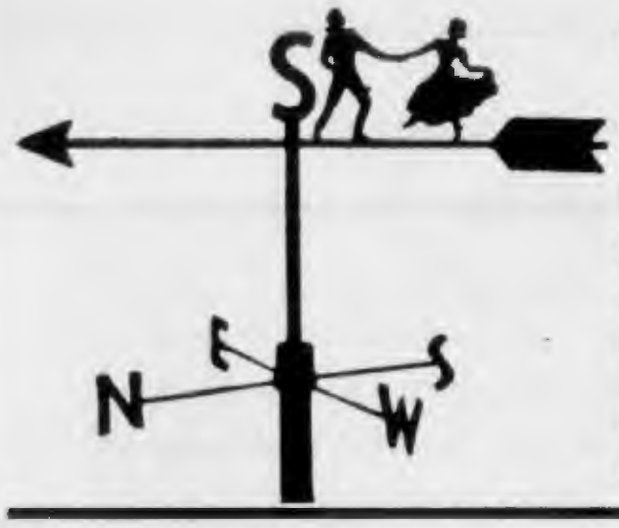
JACK RILEY
Seattle, Washington

JACK RILEY was introduced to square dancing at an early age, since his father was an old-time fiddle player. After serving as a paratrooper in the Army for 3 years, Jack started teaching squares and rounds in Seattle in 1946. He was one of the first to do so there and was a founder of the State Folk and Square Dance Federation. Many leading callers in the area today attended his dancing and callers' classes from 1947 to 1949. In the 10 years since he started, Jack has trained over 12,000 dancers! A boatbuilder by trade, since 1953 he has devoted full time to square dance teaching. He has children's classes in the schools during the day and teaches at his own studio in the evening.

After bouncing around in rented halls, Jack got the bright idea of converting a barge into a studio, so in the summer of 1951 he purchased an Army barge moored in Lake Union and began to work on it. Work was started in July and by his wedding day, August 4, Jack had a dance floor laid and put the finish on, with the help of square dance friends, that very day. When he and his bride, LaVerne, returned from their honeymoon which included a week at Pappy Shaw's Colorado Springs class, they opened the barge, calling it the Aqua Barn. They have added constant improvements ever since, moved it to a better location, have expanded to include a dress shop, a print shop, and are now producing their own records on the Aqua label.

Along with Jack's other square dance activities, he trains many exhibition dancers and just finished a 26-week contract with KING T.V. station. For about 4 years he has been with Heber Shoemaker on a weekly radio program, "Swing Your Partner." He was also one of the directors for the First Northwest Square Dance Convention in Seattle last October.

Constantly at his side to help is Jack's wife, LaVerne, who assists in carrying out his effervescing ideas. He loves putting on shows, especially children's exhibitions. He and LaVerne treasure the many wonderful friendships they have made in their chosen field.



'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

North Dakota

Mandan Square Dancers and Circle Square Dancers are co-sponsors of the First Annual Square Dance Festival for Mandan, in connection with its Diamond Jubilee, on July 7th. Square dancing in Mandan is relatively new, the first organized classes having started in the fall of 1954. Bill Thompson, from Casper, Wyoming, came into the area, and started things going. He will act as M.C. for the evening Festival dance after a P.M. of Round and Square Dancing and a Callers' Picnic listed for the program.

New York

Buffalo Square has now added an "Inc." to its name to become the first group in the area to incorporate. The club's second year of being is coming to a close with over 17 squares of registered members, after having started with a group of 6 couples in a basement session. This past season, the club has brought in Bruce Johnson, Ed Gilmore, Joe Lewis, Les Gotcher, Frank Lane, Al Brundage, and Rickey Holden to call for them. They have their own monthly magazine, "Buffalo Square Dancers." The 7 directors for the next season are Ethel Schneider, Al Eshleman, Art Nisbet, Herb Guillaume, Dave Missert, Charlie Hayes, and Wes Hambly.

McBurney YMCA in New York City features a weekly square dance on Wednesdays with Artie Palecek calling. In the summer dancing is in the "Roof Garden." On June 9, the "Y" offered a Gala Callers' Jamboree in the Main Gym with a roster of lively callers to keep the crowd moving.

ADCA scheduled their Annual Jamboree for May 18 at Columbia Central High School, in East Greenbush. This group has been concerning itself with the technicalities of timing and phrasing of late and has included a discussion and "construction" of prompt type calling in its latest bulletin, a most helpful endeavor.

South Dakota

Belles and Beaux Group of Aberdeen planned a big Jamboree on June 23 in connection with Aberdeen's Diamond Jubilee celebration. Callers were from the local area and dancers were expected from miles around to make a whopping good dance.

Indiana

500 persons attended the 6th Annual Square Dance Festival on May 20 in the Exhibition Bldg. at Playland Park, South Bend. The affair was sponsored by South Bend Callers' Club and the building was decorated with displays from various clubs in a color scheme of red, white, and blue. Lola and her Music from Millersburg played for the following callers: Carol Feldt, Art Haggerman, Carl Haskin, Muryl Grant, Bourbon Calvert, Joan Rohn, Al Renn, Ray Black, Pete Freehauf, Ron Rich, John Nice, Edith Sostack, Andy Smithberger, Warren Weaver, and Everett Miller. General Chairman of the Festival was Ray Black.

Oregon

Second birthday for the Boots and Calico of Winston was celebrated on April 29 in the Community Bldg. There were guest callers on the program, with Norval Cockeram in charge.

Albany Circle-8-ers sponsored their 5th Annual "Jack McKay Dance" on May 12. Jack is from San Francisco and has been visiting Albany for the past 5 years, giving square dancing there a lift with every visit. New club officers for the coming year are: Melvin Giles, Bruce Harding, Mrs. Art Muller, Mrs. Ralph Schnorr, the Leo Backers, Bert Chambers, Wallace Anables, Don Sellers, and Lucian Webers. A new callers' class was started in April with Erma Weir of Oregon State College as instructor.

Merry Mixers of Klamath Falls held a Square and Round Dance Jubilee on June 10 at Klamath Union High School.

Wisconsin

The Square Dance Assn. of Wisconsin planned a Jamboree and meeting for June 24 at Green Bay. Their Madison Area Leaders' Council elected as officers in April: Grant Fjelstad, Dick Ferguson, Gordon Mann, and Howard Norsetter.

Wolf River Area Callers' Assn. held a Spring Prom for square dancers on April 28 at the Appleton Club. Lyle Leatherman performed efficiently at the mike.

Alabama

Jamie Newton from Atlanta, Ga., was imported to call a dance at Calico Corner at the YWCA in Birmingham on May 21. The dance was sponsored by the Rebel Reelers, and was open to all members of the Birmingham Square Dance Association. This latter body is in process of electing new officers, who will be announced shortly.

Michigan

U. S. Davidson, who sounds like something military or a corporation, at least, writes us that he has been calling dancing up around Midland for years and years. Lately he has been appearing on T.V. and they want him to continue, but he'd rather call for the folks at the VMWA Hall and other groups of friends, including a businessmen's group in Gladwin. Mr. Davidson is 71, but his youthful spirit keeps him up with all the age groups.

The Promenaders Square Dance Club of Battle Creek was born last March in the YWCA Auditorium, with 11 squares present. Bill Wilson is the caller for this fledgling group which meets 1st and 3rd Fridays. He is assisted by his charming taw, Luella, at his beginner classes. Guests from out of town are invited to write Mrs. LaVerne Morris, 120 S. 28th St., if they'd like to dance with the group.

Florida

At their May meeting the Florida West Coast Callers and Folk Dance Leaders' Assn. elected the following officers: Bill Muench, Tampa, Pres.; Roy Kennedy, St .Petersburg, Vice-Pres.; Ernest Ammerman, Tampa, Pres.-Elect; Frank Patterson, Tampa, Treas.; Mildred Thursby, Tampa, Secretary; Bob Mosher, Kate Taylor, Fred Kelly, Board Members.

Pennsylvania

Mac McKenrick is planning his usual busy schedule of dancing events for the summer at Mac's Barn, near Kulpsville. Among guest callers to be featured are Lynn Woodwood from Minnesota, Jim Brower and Joe Lewis from Texas, Lee Helsel from California, with the Frank Hamiltons contributing a Round Dance Session as well, later in the fall.

On May 27, the Pittsburgh Downtown "Y" presented a "Y Shindig" with Lloyd Littman and the Arkansas Travelers at South Park Lodge. Sports and games, square dance instruction, refreshments, entertainment, and squaring up provided a full, happy day for the folks attending.

New officers of the X-B Square Dance Club in the Philadelphia area are Tex Prince, Elmer Pollock, Catherine McCullough, and Adele Heilig. The club dances in the Folcroft Fire Hall on first and third Wednesdays.

Meet Carlotta and Otto Hegemann of San Antonio, Texas, who recently were in charge of the annual Tip Toe Round Dance Club Jamboree in Lubbock. Carlotta is well known among round dancers for her lovely dance arrangements and both the Hegemanns for their graceful dancing.



MEMORIES ARE MADE OF THIS

By Agnes and Glen Young, Wenatchee, Wash.

Record: "Memories Are Made of This"—Dean Martin, Capitol #3295.

Position: Semi-closed. Facing LOD. Opposite footwork.

Measures **INTRODUCTION**

1-2 Wait;

3-6 **Bal, Fwd, Touch; Bal, Back, Touch; Bal, Fwd, Touch; Bal, Back, Touch;**
Step L fwd in LOD and touch R beside L; step back R, touch L beside R; repeat. These are slow steps.

PATTERN

1-4 **Fwd, Close, Back; Back, Close, Fwd; Fwd, Close, Back; Back, Close, Fwd;**
Step fwd in LOD on L, close R to L, step back in RLOD on L; step back on R, close L to R, step fwd on R; and repeat. End facing partner in loose closed pos. M's back to COH.

5-6 **Side, Close, Cross; Side, Close, Cross;**
Step to side along LOD on L, close R to L, step through between partner to RLOD by crossing L over R; step to side along RLOD on R, close L to R, cross R through to LOD;

7-8 **Two-Step Turn; Two-Step Turn;**
Two R-face turning two-steps progressing LOD. End open pos facing LOD, inside hands joined.

9-12 **Walk, Two; Roll Across, 2, 3; Walk, Two; Roll Across, 2, 3;**
Step fwd L, R; then M takes 3 steps almost in place. W makes one L-face turn in three steps across in front of M, to end facing LOD on L side of M. Join inside hands. Moving again LOD, walk fwd, R, L; then as M takes three steps almost in place W makes one R-face turn in three steps, crossing in front of M to end facing partner in loose-closed pos. M's back to COH.

13-14 **Side, Close, Cross; Side, Close, Cross;**
Repeat action of meas 5-6.

15-16 **Two-Step Turn; Two-Step Turn;**
Repeat action of meas 7-8 ending in semi-closed pos ready to repeat entire dance.

Pattern is then done four times in all. Repeat meas 1-4 for the ending. End with bow and point.

ON THE COVER

Two big square dancing events mark one more step of progress in the history of Canadian square dancing. In Vancouver, British Columbia, land of the Totempole, the Totemland Square Dance Institute will meet for its fourth consecutive year on the Campus of the University of British Columbia from August 20 thru 24.

Beautiful Banff, "The Switzerland of the Americas," will be the scene of the First Square Dance Institute Camp sponsored by the combined square dance groups of Alberta. The dates for the Banff Institute are August 27 thru September 1. Both these institutes give promise of wonderful square dance experiences for all who attend.



Alberta Government Photograph

THE WORKSHOP

FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

JULY, 1956

WHAT DO YOU THINK?

Since "The Workshop" is designed especially for Callers and Teachers we assume that the majority of the 7,000 who receive it each month are interested in caller's and teacher's problems. If you feel that special articles directed **just to the leader** would be valuable and should be included with the calls and dance descriptions in the "Callers Edition" please let us know. This is perhaps one way that universal problems could get a good airing. —The Editor

LINE UP FOUR

By Sam Gersh, Chicago, Ill.

Head gents bow to your pretty little thing
And lead right out to the right of the ring.
Circle four, you're doing fine
The head gents break and you form a line.
Go forward and back, then pass through,
Turn alone as you always do.
With the opposite two you circle the floor,
Head gents break and you line up four.
Go forward and back, then pass through,
Turn alone as you always do.
With the opposite two you circle four,
Once around and then no more.
Head gents break, but don't be late,
All join hands and circle eight.
Circle to the left and around you go,
Break it all up with a do-pa-so.
That's partners left with the left hand round,
Corners all with the right hand round,
Partners left, go all the way around,
And the gents star right across the town
To an allemande left, etc.

THE CASCADE CAPER

By Ted King, Springfield, Ore.

2 and 4 bow and swing
Head ladies chain across the ring
Turn 'em twice and don't get sore
Sides divide and line up four
Forward eight and back that way
Inside two do a half sashay
Forward eight and back with you
Then star by the right with the opposite two
Gents star left when you come down
Girls promenade outside the town
Meet your own with a wagon wheel
Original partner.
Spin 'em boy and make 'em squeal
Then roll that wagon round the world
Heads back out with a full turn round
Right and left thru with the couple you found
Then circle four and around you go
And break it up with a docey—do
One more change and don't be late
All join hands and make it eight
Any break desired from here.

NIGHTMARE

(Strictly for laughs)

By Randy Stephens, Provo, Utah

Side two ladies chain across.
Turn 'em boys and don't get lost
Forward eight and back that way
All four couples half sashay
Head gents and your right hand maid
Forward up and back to the shade
Forward again with a left hand star
Roll it around from where you are
Come back by the right in the middle of the night
Now pass your own and grab the next in a star promenade
Walk right around—don't be afraid
Two gents together and two ladies together.
Inside out and all join hands.
Circle left to the beat of the band
Now all four ladies forward and back
Forward again and box the gnat
Ladies only working—causes no end of confusion.
Now trail on thru and have a little fun
Split that ring and around just one
Come into the center and box the gnat
Pass thru—there's your corner
Allemande left . . .
Original corner.

SUNSET

By Jack Wiebe, San Diego, Calif.

The four ladies chain that's a grand chain four
Now the heads to the center and circle four
Once around and don't be late
It's Calif. twirl and separate
Go around two and don't get sore
Box the gnat to lines of four
Sides right and left thru and circle once you do
Now Calif. twirl you're doin' fine
Go around one to brand new lines
Forward eight and eight fall back
Forward again and box the gnat
Pass through across the land
The ends turn in and right and left grand

BREAK

By "Dude" Sibley, Cottage Grove, Ore.

One and three bow and swing, go up to the middle and back to the ring
Forward again cross trail through, go up the outside and around just two,
Meet your partner and box the gnat.
Pull her by and don't be vexed, allemande left that same sex,
Come back to your partner for an arkie grand, around that ring go hand over hand,
Meet your honey and swing and whirl, swing your honey and swing your girl,
Allemande left, etc.

THE LITTLE AUDREY

Lloyd Springer, Fullerton, California

All eight to the center and back to the bar
Ladies to the center with a right hand star
Go once around and pass your own
Swing the next and don't you roam
Everybody swing and sway
Side two couples half sashay
Heads go forward and back with you
Forward again and pass through
Split the ring, go round one
Down through the middle and have a little fun
Split the ring, go round one
Down through the middle and trail through
Around the outside, pass two
Stand four in line that's what you do
Forward eight and back with you
Forward again and trail through
Allemande left with your left hand
Here we go, right and left grand

SAY! GOOD LOOKIN'

By Joe Lewis, Dallas, Texas

Record: J Bar L No. 110A, Instrumental—Key D.
J Bar L No. 107A, with calls by Joe Lewis.

Figure:
Head two couples split the floor
Around two and line up four
Forward up and back again
Box the gnat as you go thru
Come back thru—a right and left thru
Turn 'em twice and send those ladies home
Back at home you do a do-sa-do
The gentlemen left hand star
Turn the opposite lady with a right hand around
Once and half, but not too far
Allemande left—watch 'em smile
Come back one go single file
I do believe that's Miss Good Lookin'
Hey, there now! Say, Good Lookin'
Why don't you turn around and swing awhile with me?

Break:
Allemande left the corner of the hall
Do-ci partners one and all
And then the four gents left hand star
Arm around the one at home
And the star goes rolling on
With a full turn around the ladies make a star
All four ladies do a half sashay
The gents slide in and star
Spread that star a way out wide
The ladies duck under the gents right side
Do an allemande left with your left hand
And a partner right, a right and left grand
When you see her coming down the street
Promenade—my, ain't she sweet!
Say, Good Lookin'—why don't you come along with me?

FOUR BY FOUR

By Bob Bearse, Worcester, Mass.

Figure:
First and third a half sashay,
Forward center and back that way
Lead right out to the right
Circle four you're doing fine,

(FOUR BY FOUR—Continued)
Gentlemen break and you form two lines
Forward eight and back with you,
Lady one and lady two
Pass through split the ring
Walk around one
The displaced gents go cross the floor
And walk around one to a line of four
Forward eight and back like that
Forward again and box the gnat
And circle left go round the floor
Circle left go four by four
Four gents and four girls.
Then the two gents with the girl beside
Give a left to her and spread out wide
All the way round on down the line
Turn the next and keep in time
At this point everyone is active.
Then the gents star left in the middle of the town
Back to this girl arm around
And a star promenade go round the town
Break that star go all the way round
Heads right and left through go cross the town
Then swing on the corner as she comes round
Then the side two ladies chain across
Here comes timber here comes the boss
So promenade
If progression is desired have everyone swing their new partner after the right and left thru.

CIRCLE T TRAIL

By Leo Koerner, Wichita, Kansas

Opener and Break:
Allemande left with your corner maid
Come back one and promenade
Take a little walk, the lady on the rail
Promenade on the Circle T trail
Ladies roll away with a half sashay
Ladies on the inside, Gents on the rail
And keep on going down the Circle T trail
The heads wheel around and face the sides
Box the gnat on the old cow hide
Then pull her thru, then cross trail thru
And allemande left with the old left hand
Partner right and right and left grand
Hand over hand around that rail
Then promenade home on the Circle T trail
Take a ride in Buckboard wagon
Hind wheel off and axle draggin'

Figure:
1st and 3rd balance and swing
Round and round with the pretty little thing
Forward up and back with you
Forward again and cross trail thru
Around the outside go around two ,
And hook right on to the end of the line
Forward eight and back right out
Center couple arch and the ends turn out
Go around one just like that
Meet your partner and box the gnat
Forward up and back to the land
A right and left thru and there you stand
Sides cross trail to a left allemande
Partner right and a right and left grand
Right and left down the same old rail
And promenade home on the Circle T Trail

SQUARE DANCE POLKA

By Joe Lewis, Dallas, Texas

Record: J Bar L No. 110B (Instrumental—Key D).
J Bar L No. 107B (with calls by Joe Lewis).

Introduction and Break:
Honor your partner, your own do-sa-do
Allemande left that corner lady
The head couples split the ring
Around the outside—home again
Sides do-ci round the opposite lady
Split the heads go home and swing
Head couples star—allemande left that corner lady
You promenade your pretty little taw
You want to know what I think paw?
It's time to do the Square Dance Polka
Figure:
Do-ci round that corner girl
And then around your own
Join right hands for a polka
With a heel and toe to the left you go
With a heel and toe to the right you go
Bow—box the gnat—ladies star now
The gents run around, it's twice you go
And meet your honey with a do-sa-do
Promenade your corner lady
You promenade, there's a gleam in her eye
And I think I know the reason why
She likes to do the polka with you
Ending:
Honor to the corner of the hall
Honor to your partners all
You've done the Square Dance Polka

CROSSED TRAILED

By Red Warrick, Kilgore, Texas

Bow to your partner, Lady on the left, join hands, circle left
Allemande left your corner maid, take your partner, promenade
Promenade don't slow down, one and three wheel around
Go right and left thru with the couple behind, turn back
Pass thru to the next you meet, right and left thru, turn back
Cross Trail thru, find your corner, allemande left don't step on her
Partner right, go right and left grand, every other girl with every other hand
Promenade two by two, right back to place, here's what you do
One and three go forward and back, two and four go forward and back
One and three right and left thru, two and four lead to the right
Circle four, break to lines, four in line you stand, forward eight and back with you, centers arch, ends duck thru
Go round one, then down the center, we'll have a little fun
Cross Trail around one, and four in line you stand, forward eight and back with you, centers arch, ends duck thru, around one
Down the center have a little fun. Cross Trail, around one and four in line you stand, forward eight and back with you,

(CROSSED TRAILED—Continued)
Forward again Cross Trail thru there's your corner, allemande left and don't step on her,
Partner right, go right and left grand every other girl with every other hand, promenade go down the trail watch that monkey walk that rail.
Break:
One and three forward and back, two and four forward and back
One and three right and left thru, two and four Cross Trail thru
Allemande left your corner maid, take your partner promenade
Promenade don't slow down, two and four wheel around etc. repeat from *— (at xx use two and four)

SWEETEST GAL IN TOWN

By Paul Otis, Larkspur, Calif.

Singing Call: Sunny Hills AC 109-S
Inst: Sunny Hills AC 110-S
Opener and Closer:
Bow down to your partner, swing your corner lady swing
Put her on your right—circle left—let's make a great big ring
Allemande left your corner—walk right by this one
Box the gnat with the next pretty girl
Step right up and swing and whirl
Allemande left the corner and around the ring you go
Grand old right and left boys—promenade her home
Well you promenade around with the sweetest gal in town
'Cause she's not sad and lonely now.
Figure:
Four little ladies promenade the inside of the ring
Right hand 'round your partner, corners all a left hand swing
The four gent star by the right now, one full turn you know
Same little girl and box the flea, pull her thru for the alamo
Forward up and back and box the gnat, turn half again
Go out and in — swing by the left — to a roll promenade
Well you promenade around with the sweetest gal in town
'Cause she's not sad and lonely now.
Tag:
Because she's here now—not sad and lonely now.

After gents star one full turn by right hand from corner, they return to same girl (corner) for box the flea and pull her through for an alamo style, gents facing in. Box gnat with right hand girl—to alamo style with gents facing out. Swing by left to roll promenade. All gents have original right hand lady. Repeat figure—gents have orig opp lady. Repeat opener. Repeat figure—gents have original corner lady. Repeat figure—gents have original partner. Repeat opener with tag.

HOT DIGGITY

(Mixer)

By Leona Little and Roy Close

Record: RCA Victor 20-6427, Perry Como.

Starting Position: Banjo.

Footwork: Opposite footwork throughout dance.

Introduction: Wait.

Measures

1-4 **Fwd, —, —; Fwd, —, —; Fwd, Hold, Close; Back, —, —;**
In banjo position, M facing LOD, two slow steps fwd L; R; then fwd L, both turning R face ½, close R to L; step bkwd in LOD on L; end in sidecar pos. M's back to LOD.

5-8 **Back, —, —; Back, —, —; Back, Hold, Close; Step, —, —;**
Repeat action of meas. 1-4 except in reverse, both making ½ L face turn; Man starting bkwd in LOD on R and ending facing LOD in banjo pos.

9-12 **Fwd, —, —; Fwd, —, —; Fwd, Hold, Close; Turn, —. —;**
On first step W turns ½ R face to semi-closed position. Step fwd L; fwd R; fwd L, hold, close R to L; fwd L, turning (M R, W L) to face RLOD and pointing R;

13-16 **Fwd, —, —; Fwd, —, —; Fwd, Hold, Close; Step, —, —;**
Repeat action of meas. 9-12 to RLOD starting fwd in RLOD on R and ending with partners facing, M's back to COH in loose closed position;

17-20 **Cross; —, —; In Place, —, —; Turn, Hold, Step; Step, —, —;**
In loose closed position both step across in front twd RLOD making a slight dip; step bkwd in place; dropping hand holds and in canter rhythm, both change places turning ½ (M L face, W R face) to resume loose closed position, M's back to wall.

21-24 **Cross, —, —; In Place, —, —; Turn, Hold, Step; Step, —, —;**
Repeat cross step of meas. 17 and 18, M crossing R over L, (W L over R) in RLOD; step bkwd in place; then dropping hand holds, and in canter rhythm, W makes a ¾ L face turn progressing in LOD and crossing over to assume banjo pos. with new partner as M makes a ¾ L face turn progressing RLOD to assume banjo position with new partner and facing LOD to start pattern from beginning.

Bridge: After the second time through the pattern, **walk fwd 2 slow steps.** Then start pattern at the beginning. Repeat dance 6 times to end with new partner.

Ending: **Fwd, —, —; Fwd, —, —; Step, Hold, Close; Step, —, —; Step, Step —; Step, Point —;**
Repeat action of meas. 1-4 without turning. Then step quickly R, L, in place turning to face partner, M's back to COH; step away from partner on R, point L;

STARDUST MIXER

By Arne Nielsen, San Francisco, Calif.

Record: "Stardust", Decca 27838, Grady Martin.

Position: Partners facing M's back to COH, leading hands joined.

Footwork: Opposite throughout; Steps described are for the M.

Measures

1-2 **Side, Behind, Side, Brush; Side, Behind, Side, Touch;**
(Grapevine) Moving in LOD, step with L ft to side, behind with R ft, step to side with L ft, brush R ft in front of L ft; Repeat grapevine, starting on R and moving in RLOD, touch L beside R on 4th ct.

3-4 **Turn Two-Step; Turn Two-Step;**
Assuming closed pos, do 2 slow two-steps making one CW turn. End facing partner, M's back to COH, leading hands, only, joined.

5-8 Repeat Meas 1-4.

9-10 **Two-Step Away; Two-Step Together;**
Partners facing, M's back to COH, release handholds and, starting with L ft, back away from partner with one two-step; Starting with R ft, come fwd with one two-step.

11-12 **Star, Two, Three, Brush; Star, Two, Three, Pivot;**
In RH star pos, and starting L, make one CW turn around partner by stepping LRL —brush R; RLR—touch L, pivoting to LH star position.

13-14 **Star, Two, Three, Brush; Star, Two, Three, Touch;**
In LH star pos, and starting L, make one CCW turn around partner by stepping LRL —brush R; RLR—touch L.

15-16 **Two-Step Away; Two-Step Together (new partner);**
M's back to COH, starting on L, back away from partner with one two-step; Starting on R, and moving diagonally to the R, do one fwd two-step to meet a new partner. Join leading hands to repeat dance.
Dance is done completely through four times; then, repeat Meas 1 thru 14. As music retards, W twirls R—face. Both bow.

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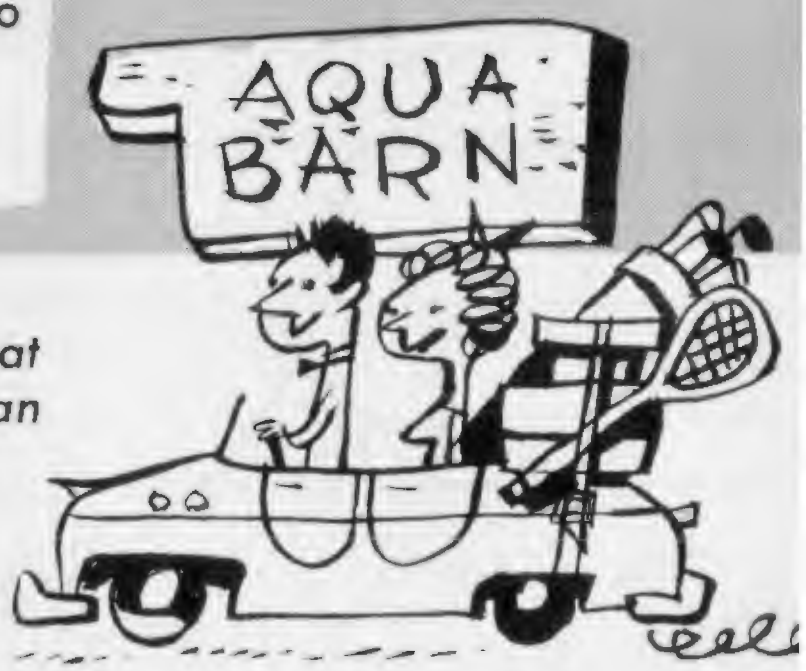
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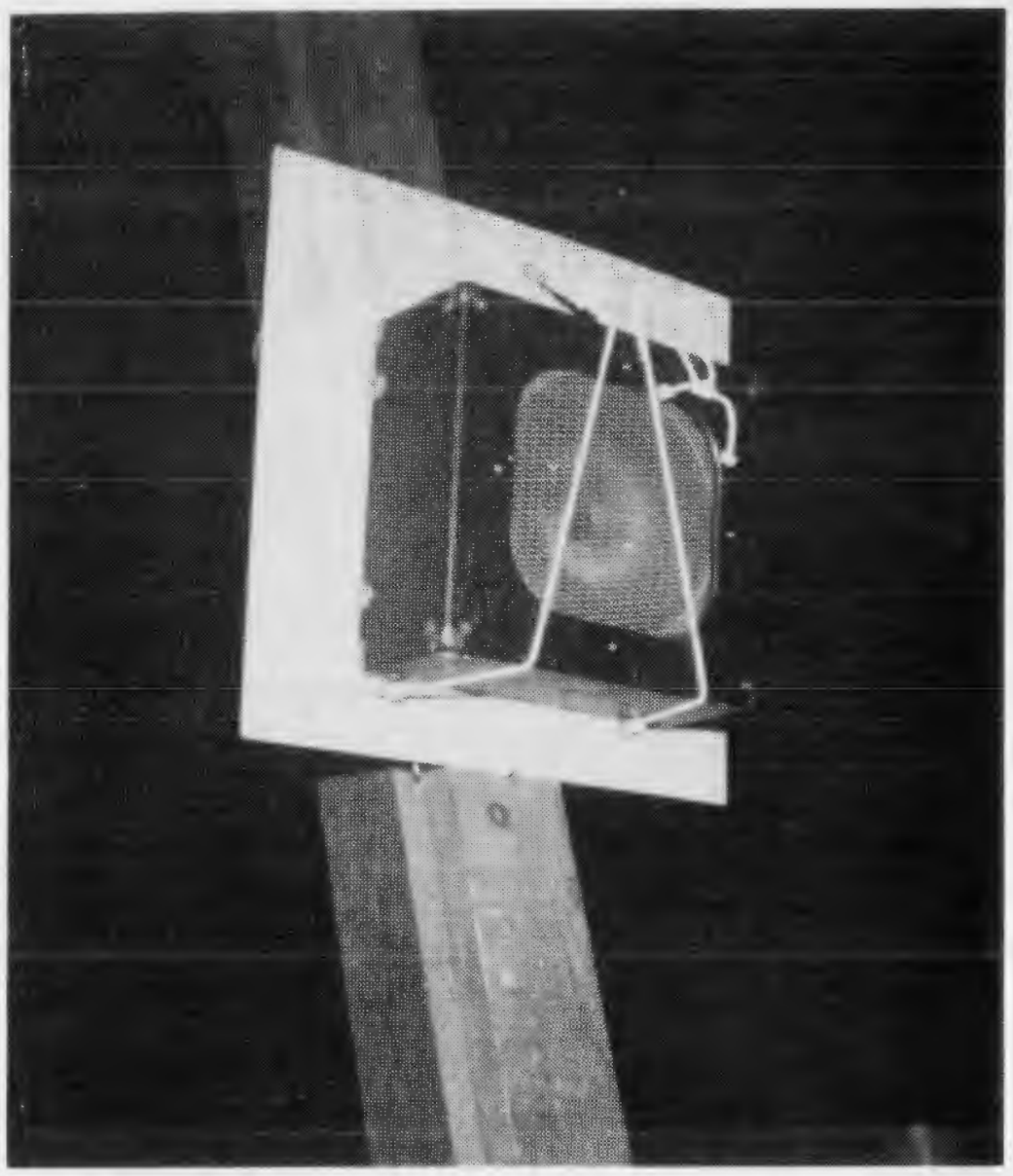
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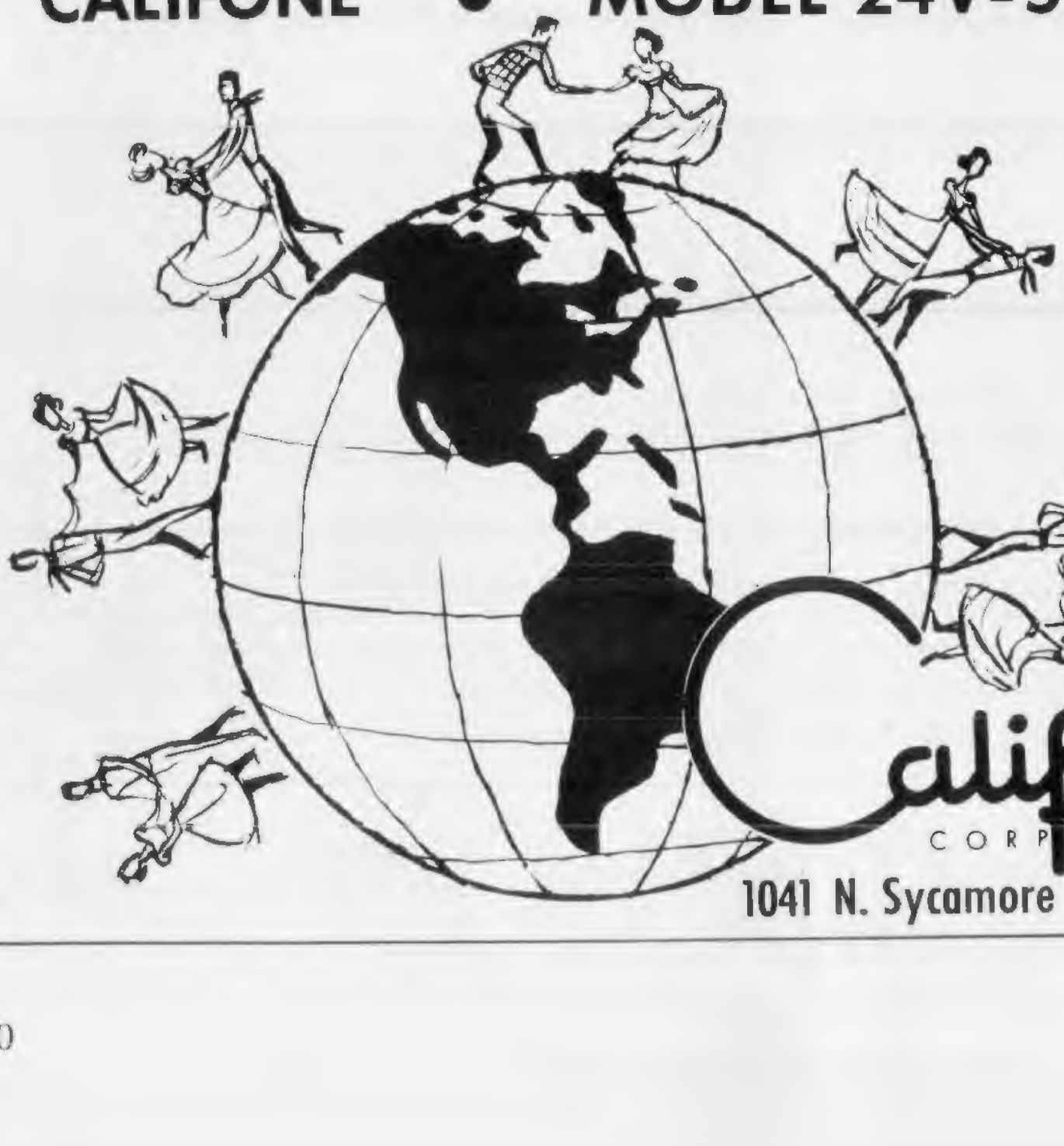
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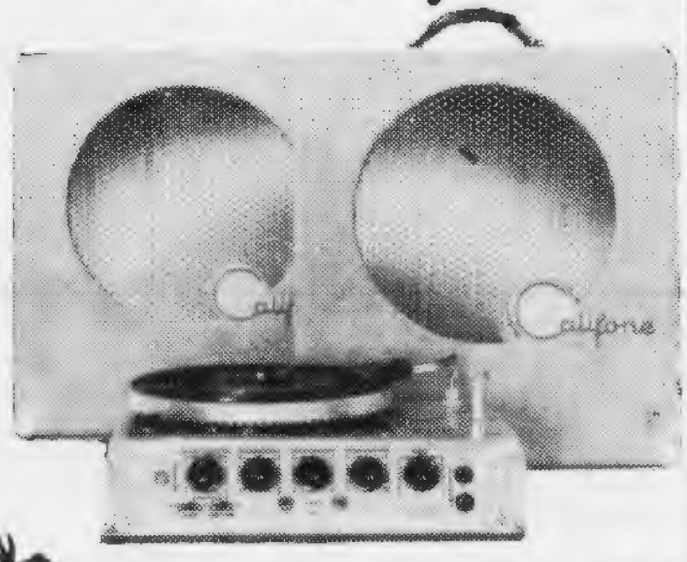
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WHAT'S IN A NAME?

New square dance clubs forming all over the country invariably are faced with the same problem—how to select a different and fitting name for their club. In a recent bulletin published by the Associated Square Dancers of Southern California the names of 130 member clubs were listed.

In hope that these names might inspire the selection of titles for other groups, we reprint the entire list here:

B Squares, Bachelor and Bachelorettes, Barn Owls, Beachnuts, Belles and Beaux, Belles and Buoys, Beverly Hill Billies, Boots and Belles, Boots and Bonnets, Boots and Sandals, Bows and Beaux, Brentwood Silver Spurs, Buttons and Bows, Calico Squares, The Carousels, Carpinteria Cartwheelers, Centinela Sashaways, Checkered Squares, Circle "C", Circle 8's, Circle Four, Circle n' Square, Circle Star Squares, Circle and Swing, Circle Whirlers, Clark's Clickers, Cloverleaf Squares, Corn Stompers, Country Cousins, Country Moderns, Crows and Wrens, Culver Capers, Culver Palms

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OSS Square Dance Club, Owens Valley Squares, Ox Bow Loopers, Palanaders, Paws and Taws, Penmar 8'ers, Penrose Squares, Pepper Steppers, Promen'aires, Red Hots, Red Ribbon Squares, Reel Heels, Rexland Squares Up, Rinkydinks, Rip'n'Snort, Ruff's Rounders, Romping Stompers, Rosamond Dudes and Dolls, Sashaways, See Saw Squares, 7 Square Club, Shuffle Steppers, Spinning Wheels, Squareaways, Squares Limited, Square Jets, Square Marks, Square O, Squares and Squarettes, Stardusters, Starlight Squares, Stumblebums, Susie Q's, Sues n' Ques, Swinging Bees, Swinging Gates, Sylmar Swingers, Telco Squares, V. J. C. C. Squares, Valley Star Dancers, Valley Twirlers, Ventura Beaux and Belles, Wagon Wheelers, Wagon Wheelers of Bakersfield, Wee Bee Squares, Westerners, Wheels and Spokes, Wheel and Whirl, Whirl-a-ways, Whirlaways, Whirlers, Whirling Tops, Y-Knot Squares, and Yokes and Yokels.

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Wednesdays: (First) Square & Folk Dancing, Ala Wai Club House. Call 94916.

Thursdays: Harbor Hoppers, Pearl Harbor. Call Tom Murphy — 4711, Ext. 34134.

Island Promenaders, Pearl Harbor Interm. School. Fall Faye Saylor, 414545.

Fridays: Hoedowners, Pearl City Community Center. Call Dudley Leslie, 465874.

Jeans & Janes (2nd, 4th, 5th), YWCA. Call Laura Lum, 773774.

Koral Kickers, Naval Air Sta., Barbers Point. Call Secretary Wai, 285574.

Saturdays: (2nd) Country Cousins, Kailua High School. Call Ferne Blewett, 72020.

Hayseeds, 505 South Dr., NHA-2. Call Jim Foti, 858172.

All of these clubs are affiliated with the Hawaii Federation of Square Dance Clubs.

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DIPLOMAS BY THOUSANDS

Set's in Order's diploma department was in a dither the other day when somebody suddenly realized how many of them had gone into the great, wide square dancing world since they were introduced 3 years ago. The total of some 110,000 mailed was staggering, considering that each represents a new square dancer and certainly this is only part of the influx into our hobby.

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PAT PATTISON, who wrote the "New Mexico Traveler" (often referred to as the "Santa Fe Traveler") is an old-time caller in Santa Fe, New Mexico. He tells how he invented the "Cross Trail" or "Trail on Thru" figure in 1949:

"According to my notes, I introduced this at Pappy's (Shaw, Colorado Springs) in either 1950 or 1951 . . . As I call it, I use the call 'Trail on Thru'. At the time I introduced it at Colorado Springs, Herb Greggerson indicated the call was wrong and should be called 'Cross Trail Thru' and I agree with his call as it tells more . . . I do not believe the call 'Trail on Thru' is accurate enough as it doesn't tell the dancers what to do . . ."

This is an interesting bit of history in that this figure is one of today's most popular and most used square dance movements. Since it's introduction almost six years ago, the figure has been used almost all over the country.

In at least 90% of the country, the term "Cross Trail" and "Trail on Thru" are synonymous. That's why so many times, in reading a dance in Sets in Order, you may notice the term "Cross Trail" is used on one occasion and the term "Trail on Thru," on others, depending entirely on the author's choice and on the flexibility of the words. In some areas the term "Trail on Thru" is reserved for this figure while the call "Cross Trail" indicates an entirely different pattern.

There is hope that this latter pattern, which in itself is an excellent figure, will someday be renamed so that it can enjoy general usage and avoid the confusion due to the synonymous term.



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Square and Round Dance Records classified alphabetically so that you can select the records you want right now. Records containing instruction sheets are marked. Catalog also contains Albums, Stationery, Dancing Slippers, P.A. Systems, Tape Recorders, Books, Record Cases – plus many other items. Send for your FREE copy today.

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MASTER RECORD SERVICE

708 EAST GARFIELD PHONE ALpine 2-8519 PHOENIX, ARIZONA

SOMETHING TO THINK ABOUT

There's considerable talk these days of the labor groups in this nation advocating a 32-hour work week—an item that is certainly important to all of today's businessmen. It's an important item also to everyone in the square dance field. With the streamlining of industry, more and more man-hours are being found outside of factories and offices and more and more important becomes the element of part-time recreation. People who never devoted much thought to their off-duty hours suddenly realized that they must do something with this free time. People in recreation work are aware of the task that lies ahead once folks start looking for new hobbies and new ways to spend their leisure hours. These same recreation leaders will admit that there are no free-time activities with greater appeal than square dancing. This is a wonderful challenge—let's hope that we are all equipped to meet it when and if it comes to be.

PLAN FOR FALL CLASSES NOW

During the hot weather when square dancing has slowed down a bit in lots of places,

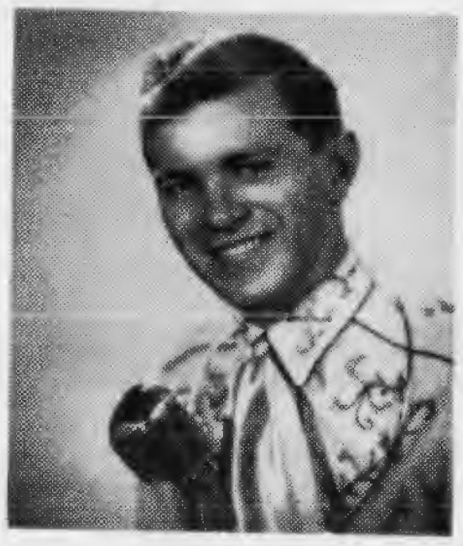
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(Without calls)

#758 — "HIT THE ROAD"
"ON MY MIND"
(With calls by Jerry Helt)



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#759—"SIX EIGHT"/"MUTABLE MUDDLE"
(Without calls)

#760—"SIX EIGHT"/"MUTABLE MUDDLE"
(With calls by Jerry Helt)

Music for all records by Frankie Messina and The Mavericks

Complete Instructions for all Numbers

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Callers—If your record shop does not have it, write direct to us.

many callers and callers' groups are readying their publicity and arrangements for classes once the cool weather returns. The last part of September and early October have proved to be the most popular times for square dance beginner classes. If it's possible to secure halls in advance, it's well to get the word around to the square dancers in the club groups so that a good strong word-of-mouth campaign can build up the interest in a class series early.

Summer time offers an excellent opportunity for recruiting new enthusiasts. In many areas square dancing as an activity is kept alive during the summer months – on tennis courts and outdoor pavilions and "slabs." Naturally a large group of non-square dancers also using park facilities will become interested and often, by having an information desk, and a place for these people to sign, a ready-made class roster can be developed in a short time.

In some areas people who indicate an interest in a beginner class are asked to address a blank two-penny postcard. When the place and date are finally established all the cards collected over a period of time are mimeographed with the necessary information and sent out.

Summer Beauty... . . Gay Dancing Dresses from Parasol!



#4404 — $16.95 — Sizes 10-20

Modeled by Deborah Stuart ←

This cute little striped dress trimmed in a contrasting organdy comes in a variety of colors. The picture tells the story with the flattering organdy low at the neck and the bias midriff. Send us 2 color choices and size and you'll be prettily and smartly dressed.

IMPORTANT NOTE: With purchase of $20.00 or more on one order, Parasol Shop will give a one year subscription to Sets in Order, or will renew your present subscription for one year FREE!

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Modeled by Diane Peery →



This beautiful figured or dotted nylon comes in a variety of colors but be sure to indicate first and second choice. It may be worn on or off the shoulder and the collar with four ruffles makes a lovely frame for the face. The fitted bodice gives that coveted waist line and the bouffant skirt of five tiers flares to eleven yards at the bottom.

Order by Size. Add 75c shipping. Send check or M. O. to:

The Parasol Shop 1200 N. LA BREA, INGLEWOOD, CALIFORNIA. ORegon 8-5823

COTTON PICKIN' POLKA SQUARE

Original Tune and Call by Red Warrick

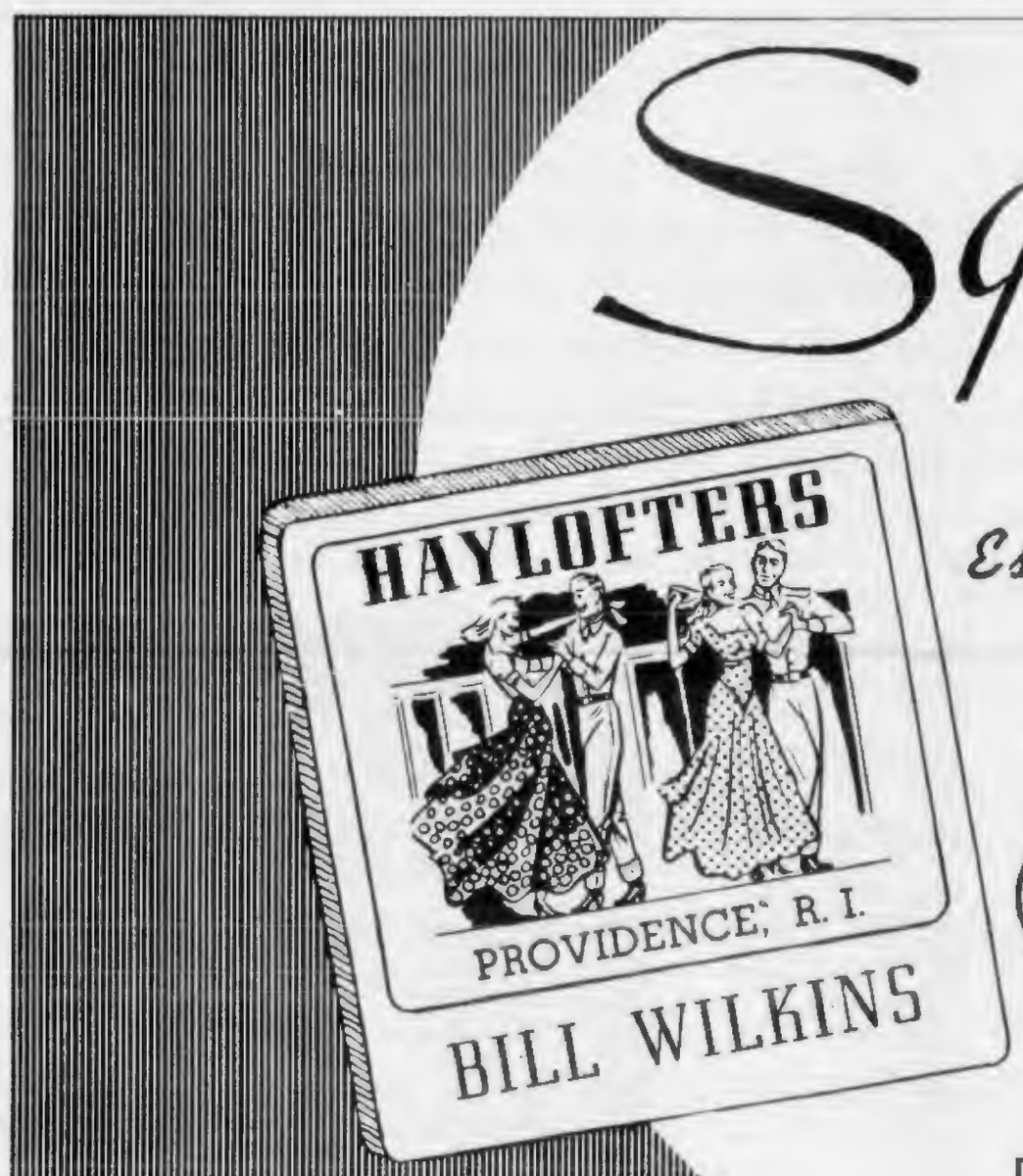
Record: Longhorn #116.

Opener
All join hands and circle to the left to the Cotton Pickin' Polka
Allemande left your corner, go right and left grand no jokin'
Hand over hand around the ring, when you meet you Do Sa Do
With a little jig step, you all get hep, and right and left grand on around you go
When you meet again, you promenade, to the cotton patch and find a shade
Swing your gal and tell her so, at the end of every cotton row.

Fig. 1
One and three bow to your date, box the gnat and separate
Around just two and line up four, forward eight and back once more
Pass thru, turn right, single file around the ring
Men turn back, back track, meet your own, left hand swing
Promenade that corner honey, weigh it up and send our money
Promenade that lady fair to the Cotton Pickin' Polka Square.

Fig. 2
One and three go right and left thru, two and four half sashay
Head four forward, box the gnat, circle eight the same old way
Circle 'round the ring, turn your corners left around
Four men star across from there, turn 'em twice around
To the right hand girl, swing and whirl, promenade that lady fair
Promenade that lady fair to the Cotton Pickin' Polka Square.

Sequence: Call entire dance thru twice and end with opener.



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Accepted By Square Dance Clubs Throughout The Country

WEDDING BELLS WITH AN ENGLISH ACCENT

On March 24, 1956, Jimmy Morris, one of Britain's most indefatigable workers in the field of square dancing, took unto himself a bride in the person of lovely Beryl. In the picture you see the happy wedding party. Pretty



bridesmaids are June Griffin and Jeannette Mole; pictured next are the bride and groom; at far right, looking so very dignified, is our old friend, the "kid from Arkansas," Cal Golden, stationed with the Air Force in England. Our every good wish goes to the London couple.

PLAN FOR REFRESHER COURSES

In many areas where summer takes a large toll of the active square dancers, a concentrated effort to conduct "refresher" courses in various areas has proven very satisfactory. All dancers are notified that refresher courses will be held and that the material covered in the past, together with some of the new material, will be reviewed so that everyone will be in the same boat. Often these refresher courses can be made more interesting by featuring members of the club groups who have attended the National Convention or summer camps and brought back with them experiences and different dances to show the others. It's important to bring new dancers into square dancing—it's equally important to keep the old-timers interested.

MORE CAMPS FOR YOUR LIST

Sept. 10-15—Black Hills Square 'n' Round Dance Camp, Bruce Yarbrough, Dallas Smith, Hank Zimmerman, Johnny LeClair. Write Box 181, Rapid City, S. D.

Dec. 27-31—Lake Murray Lodge Square Dance Institute, Ray Smith, Roger and Jean Knapp, "Butch" Nelson, Kirby Todd. Write 1509 W. Page St., Dallas, Texas.

AUGUST 16, 17, 18

3rd Annual B. C. Square Dance Jamboree

9th Annual Peach Festival

PENTICTON, BRITISH COLUMBIA, CAN.

City of Beaches & Peaches—In the sunny South Okanagan Valley—Vacationland of the West

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Dancing each evening under the stars on 16,000 sq. ft. BOARD FLOOR to 25 top Canadian and 26 top American Guest Callers

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CALENDAR OF SQUARE DANCING EVENTS

July 4—Glendora-Merry Twirlers Family Dance
Pot-luck. Recreation Park, Glendora, Calif.
July 6-7—6th Ann. Missoula Festival
Cascade Room, Lodge, Missoula, Mont.
July 7—Flying Do Si Do Summer Jamboree
Louise Hays Park, Kerrville, Texas
July 7—Jubilee Festival, Mandan, N. D.
July 6-7-8—Intermountain Assn. 2nd Ann. Funstitute. Payette Lakes, McCall, Idaho.
July 14—3rd Ann. NCASDLA Summer Jamboree. Atop Hecht Co. Parking Garage, Parkington, Va.
July 18—50-50 Dance
Turner Turnpike, Stroud, Okla.
July 21—5th Ann. Summer Fest. If fair, Wahconah Park. If rain, Jewish Comm. Center
Pittsfield, Mass.
July 21-22—Round Dancing with the Hamiltons
Dayton, Ohio
July 28—Texas Assn. Mid-Summer Dance
Harvest Club, Beaumont, Texas
July 28—3rd Ann. Black Hills Hoedown
Rapid City, South Dakota
Aug. 10-11—7th Ann. Festival
Steamboat Springs, Colo.
Aug. 11—Douglas County Timber Days Dance
Sutherlin, Ore.
Aug. 11-13—Ill. State Fair Festival
Springfield, Ill.
Aug. 15—50-50 Dance
Turner Turnpike, Stroud, Okla.
Aug. 16-18—3rd Ann. B.C. Jamboree
Penticton, B.C., Canada
Aug. 26—North Carolina Fed. Quarterly Fest.
Charlotte, N. C.
Sept. 8—Beaumont Area Council Fall Festival
Harvest Club, Beaumont, Texas
Oct. 14—Western Assn. Fall Jamboree
Sunny Hills, Fullerton, Calif.



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GIVE THE KIDS A BREAK — TEACH THEM SQUARE DANCING

Looking for something extra for those youngsters to be doing this summer? Well, why not throw a square dance party for a bunch of the neighbor kids? You don't have to be an excellent caller or even an experienced teacher to give a lot of pleasure to a group of youngsters and to discover what fun it is to teach others how to square dance. Don't be too ambitious in the beginning. Get a few of the simpler called records and go over them several times so that you know all of the calls that are used and how to explain the movements that are called. Three or four simple dances are enough for your first session — just keep it simple and make it fun, and let the caller's voice on the record do the work. Your job is to explain the fundamentals of a square and keep the instruction simple and enjoyable. Chances are you'll gain an entirely new sense of values and enjoyment of the whole square dancing picture.

Glen Story has Two Gals . . .

on **SUNNY HILLS RECORDS** *in June*

AC-109-S — TWO TIMIN' GAL
AC-109-SO — SWEETEST GAL IN TOWN
with Glen Story calling

Instrumentals:

AC-110-S — Two Timin' Gal
AC-110-SO — Sweetest Gal In Town

Music by Jack Barbour and His Rhythm Rustlers



Dealer and Distributor Inquiries Invited

SUNNY HILLS RECORDS

SUNNY HILLS BARN • FULLERTON, CALIFORNIA

LOVERS' WALTZ

By Jerry and Charlie Tuffield, Denver, Colorado

Record: Lloyd Shaw X-82.

Position: Closed, M back to COH.

Footwork: Opposite throughout the dance.

Introduction: 4 meas. **Wait 2; Bal Apart & Bow; Back to Closed Pos.**

Measures

1-4 **Side, Behind, Side; Front, Side, Behind; Banjo Round, 2, 3; 4, 5, 6;**
Grapevine swd in LOD for 6 steps followed by banjo pos (R hips adjacent) walk around for one full R or CW turn—ending again in closed pos.

5-8 **Front, Side, Behind; Side, Front, Side; Banjo Round, 2 ,3; 4, 5, 6;**
Grapevine swd in RLOD starting with M stepping to R crossing in **front** with L (W crosses in back). Ends in open pos facing LOD.

9-12 **Step, Swing, —; Change Sides, 2, 3; Cross, Swing, —; Cross, Touch, —;**
M step L, swinging R across; partners exchange positions M crossing twd wall in **front** of W with 3 steps R, L, R and turning R to face COH while W crosses over twd center with 3 steps L; R, L, turning L under her own and M R hand (California twirl)—end in Butterfly pos facing, both hands joined shoulder height. In meas 11, M crosses L over R twd LOD and swings fwd in LOD, while W crosses in front with her R and swings her L. Note that both cross in front between self and partner. Meas 12 finds M stepping across on R in front of L as he pivots L to face RLOD and touches L beside R. W crosses in front with L and pivots to face RLOD in open pos.

13-16 **Step, Swing, —; Change Sides, 2, 3; Cross, Swing, —; Cross, Touch, —;**
Starting facing RLOD, repeat action of meas 9-12 except that meas 16 finds partners shifting pos with M facing LOD in Butterfly pos. (The originators sanction either butterfly or loose-closed pos for meas 17-20 to suit comfort and styling of the individual.)

17-20 **Twinkle; Twinkle; Twinkle; Cross, Touch, —;**
Moving LOD and M crossing in front on 1st ct of each meas while W crosses in back, do four "cross waltzes"—cross L ft in front of R, step on R beside L, step on L beside R and repeat with opp footwork etc. End in closed pos M facing LOD.

21-24 **Bal Bwd; R Turning Waltz; Waltz; Waltz;**
Bal bwd in RLOD on M L and hold; starting M R do three meas of R turning Waltz to end M facingLOD. (Meas 24 may be done as a twirl into pos to repeat the twinkle.)

25-28 **Twinkle; Twinkle; Twinkle; Cross, Touch, —;**
Repeat action of meas 17-20.

29-32 **Bal Bwd; R Turning Waltz; Waltz; Waltz;**
Repeat action of meas 21-24.
Dance is done four times. On last time through twirl on meas 32, B & C.

The Southern California Round Dance Teachers' Choice
for the Dance of the Month of July is:
GETTING TO KNOW YOU
Instructions for this dance appeared on page 24
of the April issue of Sets in Order.

Special releases for the

5TH NATIONAL SQUARE DANCE CONVENTION

SAN DIEGO, CALIF.



two new and brilliant singing square dances

"Happy Days Are Here Again" coupled with **"Seems Like Old Times"**

Both dances originated by RUTH STILLION of Coos Bay, Oregon (what a gal!)

Both dances called by BRUCE JOHNSON of Santa Barbara, Calif (What a guy!)

Both dances played by THE SUNDOWNERS BAND of Los Angeles, (what a noise!)

#7451 (with calls) #7151 (instrumental)

S I X (count 'em) NEW AND WONDERFUL ROUND DANCES

Catalog No.	TITLE	DANCE COMPOSER	MUSIC
7135	WALTZ A LITTLE	Bill Shymkus, Illinois	Sundowners Band
	SWINGING STARS	Don & Ruth Horn, Maryland	The Rhythmates
7136	STARLIGHT WALTZ	Cleo & Pauline Harden, Cal.	Sundowners Band
	DREAMING	Art & Elsa Erwin, Mich.	The Rhythmates
7137	KENTUCKY BABE	Buzz & Frances Glass, Calif.	Sundowners Band
	BUZZ'S MIXER	Buzz & Frances Glass, Calif.	Californians



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